

LACE A PROMINENT FEATURE OF DAINITY SUMMER FROCKS

Dresses Made Wholly of Filmy Material an American Idea, French Designers Using Net Sparingly Over Short, Straight and Narrow Underskirts, Usually of Satin

By MARTHA GOODE ANDERSON

THE week has brought forth some very alluring and beautiful frocks for summer wear. In addition to the charming French imports shown American manufacturers and designers presented summer frocks of more than usual loveliness. I wonder at times if the subdued atmosphere caused by the war makes these dainty, soft dresses seem more than the beautiful things they always are.

The warm days of the past week stabilized to a degree certain ideas about which we were wondering. For instance, two things stand forth with distinctness. One is the lace dress and the other is the organdy dress everywhere, not only in gowns but used for trimming of every description.

Undoubtedly it will be a lace season. The time has come to search out all the laces you have and combine them with almost any material which pleases your fancy. The lace idea is our own. The French makers have not employed it very much for the same reason that they have not sent over many of the things which used to come at this time. Paris women do not have garden parties any more, and the fete of summer, which was delightful because of the lovely clothes that pleased the onlooker and made every wearer feel herself at her best, are abandoned for the time being.

When one is going to bed at half past 9 o'clock, as the Parisians do, with a heart far removed from any sort of party frocks are not needed. There are occasions when the French woman, however, needs an

General News Notes of the Social World

ANNOUNCEMENT is made by Mr. and Mrs. William Ray Gardiner, Jr., of 801 West 113th street, of the engagement of their daughter, Miss Barbara Allen Gardiner, to Carl P. Geisel, son of Mr. Geisel of Oregon and this city. Miss Gardiner attended school at Orono, Pa., and in Philadelphia, and made her debut last year. The wedding date has not been mentioned.

Formal announcement has been made by Mr. and Mrs. William J. Kraft of Yonkers of the engagement of their daughter, Miss Marjorie Kraft, to Edward Page Meade, also of Yonkers, but now stationed in Washington, where he is in the naval service. He is a son of the late Rev. Philip Nelson Meade of Oswego and a cousin of Thomas Nelson Meade, United States Ambassador to Italy. Miss Kraft is a Junior at Vassar College.

The engagement of Corporal Lawrence J. Steinhardt, U. S. Field Artillery, son of Mr. and Mrs. Gustav Steinhardt of Newark, to Miss Mildred W. Young is announced. She is the daughter of Mr. and Mrs. Alvin Wellous of Atlanta, Ga.

Mr. and Mrs. Andrew A. Smith of 69 East Ninety-first street announce the engagement of their daughter, Miss Florence Smith, to John Henry Shine of Chicago, N. Y. Miss Smith is a graduate of the convent of the Sacred Heart and made her debut two winters ago. No date has been mentioned for the wedding.

The engagement of Miss Althea Louise Sullivan to Lieut. John Fletcher Riddell, Jr., National Army, is announced by her parents, Mr. and Mrs. George Meade Sullivan of 546 West 113th street. Lieut. Riddell is the son of Mr. and Mrs. John Riddell of Amsterdam, N. Y., and is now in the gas defense service at Lakehurst, N. J. He was graduated from Yale in the class of 1913.

Prof. and Mrs. A. D. F. Hamlin of 102 Morningside avenue have announced the engagement of their daughter, Miss Louise Hamlin, to Lieut. Leonard C. Todd of Essex, Mass., who is at present stationed in this city at the Quartermaster's depot. He is a graduate of Clark University, class of 1916, which was the same year his fiancée was graduated from Vassar. No date has been mentioned for the wedding.

Miss Ruth Katherine Wessels, daughter of Mr. and Mrs. Edward John Wessels, was married on Wednesday evening at the home of her parents, 196 Central Park West, to Gregory Parks Starbuck of Cleveland, Ohio. The ceremony was performed by the Rev. Dr. Edgar W. Wolfe, in a home of spring flowers. The bride was dressed in white chiffon and carried a bouquet of orange blossoms fastened with a large diamond pendant. Mrs. Harold E. Starbuck, who is a sister of the bride, was the bridesmaid. The wedding was followed by supper and dancing. Mr. Starbuck and his bride will make their home in Cleveland.

In the chapel of St. Bartholomew's Church on Wednesday at noon Miss Janet Ward, daughter of Mr. James Ward, Jr., of Brooklyn, was married to Richard Franklin Weeks, son of Justice Barlow S. Weeks of 240 West Seventy-third street. The wedding was a small affair, the two families being present at the ceremony and both bride and bridesmaid dispensed with attendants. The Rev. Frank M. Townley officiated. Mr. Weeks is connected with the War Trade Board and was graduated from Princeton in the class of 1910.

Miss Florence E. Morrell, daughter of Capt. and Mrs. C. N. Morrell, was married on Wednesday evening to Henry Van Sledright, son of Mr. W. T. Williams of Washington, at the home of the bride's parents, 437 Central Park West. The bride wore a gown of white satin trimmed with Irish lace and had a train of honor. Mrs. W. M. Grosvenor, of Philadelphia, and two bridesmaids, Miss Mabel M. McCall of this city and Miss Grace Morrell of Yarmouth, N. S., were bridesmaids. The bride's brother, Harold Morrell, and two young men served as ushers. The officiating clergyman was the Rev. Dr. Robert Watson of the Second Presbyterian Church. After their honeymoon Mr. Van Sledright and his bride will reside at 437 Central Park West.

elaborate summer frock, and for this purpose there are enchanting dresses of net. These gowns all have a petticoat, very much heavier than the usual material heavier than the net, such as crepe meteor or satin, to form the foundation. All of the French frocks seem to have these very straight, short and narrow little underskirts, serving merely as a basis for what is to come.

A Coat Effect. One frock of this kind has a black satin slip in long princess lines and is sleeveless. Over this is worn a wonderful coat of softest net stitched with silk thread of the same color. When the coat is arranged properly and held in place by the very wide sash without which few dresses will appear in public this summer it has none of the appearance of a coat, but is only a very beautiful lace gown. The black satin slip underneath shows in a wide panel front and the ends fall gracefully to give a finish.

In the lace frock, which, as I have said, is a creation of American designers and is as beautiful as even the most exacting could desire, I notice first the combination of laces. Almost any kinds are used on the same frock. Where the gown is entirely of lace it is usually made either of Chantilly or Alencon, as these two very fine and aristocratic fabrics seem best suited for summer wear.

For the restaurant gown there is an innovation in the neck, very, very high at the back, rolling softly open at the front. The sleeves are long and thus the fragile dress becomes practical for both afternoon and evening. It is pleasant to observe that the very décolleté evening or semi-evening dress has not yet appeared. In one of the lace and net frocks from Paris I saw a wide fold of white satin which extended from throat to hem of skirt, making it possible to button the dress straight down the front. The satin edged the lovely silk lace out of which the main body of the frock was made. This is, of course, a rather unusual effect.

I chronicle gratefully the return of the dress buttoning in the back. Women have had such welcome freedom from this fashion so long that it will be difficult to return to unreachably fasteners and find ourselves at the mercy of a button just beyond control.

A Black Lace Dinner Gown. In a beautiful black lace dinner gown I find the foundation is of black satin with an overdress of black net in points, each point edged with narrow black satin, and over this a flounce of black Chantilly at least three-quarters of a yard deep and arranged in a full fall right around the skirt. At the front the lace steps on both sides of the skirt to open in panel effect, showing the satin foundation. A narrow moire ribbon with pleat edge in the new and lovely porcelain blue is run underneath the lace and net above the flounce except in the front, where it ends in the middle of the panel in a small flat bow about two inches wide.

The waist has the lace drawn softly over the shoulder in folds and is lined with the black net, with some white forming a foundation to soften but not to show. The ribbon is introduced again at the square neck, and this is again something new, for the front of the neck is nearly always square to carry out the high square back I mentioned above. This frock buttons at the back. The sleeves are long, quite to the wrist.

Still another lace dress which illustrates the possibilities of lace is a draped gown of palest gray georgette. Almost everything has a panel front and this is no exception, only in this instance the panel is made of white Alencon lace, showing back and front. The bottom of the georgette draping is scalloped and edged with white beads. The same little beads show again on the wrist, and there is also a trimming of small gray georgette buttons edging both sides of the front of the waist and the softly folded black collar. A very wide circle of gray blue tulle is fastened at the side in a great bow through which is caught a small knot of yellow uowers.

Two New Summer Notions.

In this frock we see two of the newest summer notions, the very wide belt and bow and the little touch of flowers. So evident is the sash that in many dresses it forms the waist in front, letting net or lace be whatever the thin material may be which trims the frock form only the yoke. One may safely tie the sash ends as one will, only one must be certain to have them.

It is astonishing to see what lace can do. I recall a very unusual frock of lace and georgette, white and very soft, in which the lace is draped from the shoulder in great folds and rests at the side, where they fell down we saw occasionally during the winter, when the sweeping side trains were made of tulle or chiffon and hung gracefully from the wearer's arm as a charming arrangement her sea foam green draperies when she sailed for France. The lace flouncing is in white or ecru nets have touches of black introduced, either in little folds to edge white tucks or on the sleeves or in panel effect in front or back or in girdles or belts.

A combination of imitation baby lace and net has the same effect, which admits of no line at all, the lace being so cleverly put on that it forms a belt effect in front and the same in the back, but allows no break at the waist line at all. The black is introduced in a narrow string

of black velvet ribbon which begins at the sides and falls in a small bow and such ends in the back.

Net and lace of the same color are beautifully combined. As always where the lace is the top layer of the skirt, there are several foundations—usually plain net first, then a second layer of lace and then net again with the final top layer of the lace. In more than one case I counted as many as four layers and in several even more than that.

A deep royal blue velvet ribbon is used on these ecru nets, being worn in some instances about the waist to form an Eton jacket effect which ends in small flaps at the front, opening over a vestee of the same color. And here in place by the velvet ribbon is so employed it does not hide underneath the belt, but outlines the top of the waist line.

The less elaborate net and lace frocks are made as simply as one wishes, but in all we see the new knee deep hem and the flowing wide sleeve and the inevitable sash, usually for these frocks in some pretty pale shade which gives a youthful effect. Lace cascades down the sides of many of these skirts and lace edges paniers or forms flounces to be caught underneath a belt, falling quite to the bottom of the skirt. Indeed, it is permitted to introduce lace in any part of

the dress in any manner desired. I must not overlook the fact that Valenciennes is here again more desired than it has ever been and that seems never to lose its own. While the "Val" lace has never lost its popularity and is as much of a staple as any one thing used for women's clothes is ever allowed to be, for a number of years it has appeared principally on lingerie and children's things. Here it is this season, however, introduced along with the quaint French puffs we used to wear on our small party frocks when we were children.

There is a distinct reversion to the frills and puffs of many years ago. Organdy may be responsible for this. It is possible to do unusual things with this crisp material and the makers both here and abroad have not hesitated to use it on serge, satin—almost said, as the Mother Goose rhyme has it, "satins and calico ragas." And at that you need not be astonished if calico does return.

Charmes of Organdy. The organdy dresses appear in charming pale colors—blues, pinks, greens and corn colors. There is little trimming for the plain frocks, but often one sees a combination of colors. I recall a beautiful little frock of blue with a wide fichu collar edged with tiny frills. The fichu crossed at the back with the very long ends brought again to the side, where they fell gracefully and were edged the entire length with these very frills.

There is no doubt about it, these "andy" frocks are calculated to fill every soul of all not as slender as a willow reed. How potent is their charm all who have rejoiced in other years in a pink frock with a pink sash and wide hat with drooping pink roses will recall—if alas, the moment has arrived when we merely recall wearing such things—but may not attempt it

THE manufacture of Sevres ware is one of the oldest and most characteristic arts of the French. The Sevres potteries have long been under the direct control and patronage of the Government and are in receipt of an annual subsidy. A royal porcelain factory was first established at Vincennes in 1745, under Louis XV., and produced many notable pieces of ware, particularly bouquets. On one occasion, it is related, the King was the victim of a practical joke. One of the exceedingly lifelike bouquets having been placed in a greenhouse by Mme. de Pompadour, the King on his next visit to the place stooped and in all good faith attempted to smell the rare exotic.

The factory was transferred from Vincennes to Sevres in 1756, since which date it has sent forth works of almost inestimable value. Porcelain pastes colored by metallic oxides have been compounded there which resist the action of the most fiery furnace, and the enamels and glazes have marvellous transparency and lustre.

Almost every tint which can be imparted to porcelain is found in this ware—white, turquoise, blue, all the greens, the delicate rose pinks, which has received the name of Du Barry, and even scarlet, one of the most difficult colors to retain under the intense heat of the baking furnaces. Sevres porcelain has always been an expensive preparation, for the most skilled artists have been employed in its manufacture. Formerly the finest pieces were made solely for royalty and were sold only by royal permission. The prices paid in modern times for some of these specimens have steadily increased until they have become startling.

Making Sevres Ware Draws Artists

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WOOL EMBROIDERED SILK NET FASHIONS THIS CHARMING FROCK. THE FOUNDATION IS MADE UP OF LAYERS OF CHIFFON, Tulle, PINK LAVENDER AND BLUE.



GARDEN FROCK OF WIDE MESHED FILET NET HEAVILY EMBROIDERED IN WHITE WOOL. THE PANEL FRONT AND BACK AND STRAIGHT LINE AT BACK IDENTIFY THIS FROCK AS A NEW SPRING MODEL.



FILET LACE OVER A FOUNDATION OF FLESH COLORED CHARMEUSE MAKES THIS EVENING GOWN WHICH FOLLOWS THE LATEST DICTUM OF FASHION IN POSSESSING SLEEVES.

complied by taking the yards of material out in the desired quantity to the little shop where such things are done while you wait. Mothers of young girls who are to be graduated or confirmed and necessarily garbed in white will welcome this note, I am sure.

The organdy skirts all show a very deep hem, reaching almost to the knees. In one at least I have seen an overskirt drapery pointed front and back and edged with Valenciennes at least five inches deep. Lavender organdy made this dress. The lace finished the bell sleeves and formed a narrow fichu.

Still another gown of palest pink had the wide deep hemmed skirt and a befrilled collar of white organdy; two big bouquets of white organdy finished the belt at each side in the front and the sash was absent.

Printed chiffons, some with the Batik designs which appeared in the late winter on satins and silks, are charming summer fabrics, which are made up into lovely frocks. The Japanese note keeps creeping into many dresses. One, indeed, goes so far as to have its surface entirely scattered with small pasodas and little dwarfed trees and other Japanese motifs introduced in the very pleasing and indescribable arrangement they so well understand.

The colors of these fabrics are gay and irresistible. It is hardly possible to describe them except to say that they are draped. It is a curious fancy this summer to have irregular hems on these soft dresses. In fact we are just as apt to see one part of the bottom of the skirt sweeping the floor as a skirt straight across the hem.

Now as to some general effects which all of us will welcome. First as to sleeves. They are entirely new and unusual. Deep cuffs trim many. These cuffs turn back on the sleeves and are themselves trimmed with but-

hand work on all dresses this summer, principally fagoting and hemstitching for the sheer materials.

Panel effects of finest white linen are introduced in many of the gowns of black or dark blue. They extend from throat to bottom of the skirt and are in nearly every instance ornamented with this fine hand work. In more than one gown of this nature I have seen infinitesimally small frills rolled and whipped and set in between plain wide tucks and rows of fagoting.

Beads seen Everywhere. Beads appear everywhere. Some of the newest net flouncings have small colored flowers with beaded motifs between them. On one lace dress the sash, a very wide one, had a small bouquet of beaded flowers introduced at the front of the waist. A curious fancy on many serge and tricot dresses is beaded sash ends, many of which are of bright and contrasting colors.

Buttons also appear in different effects. On some of the organdy frocks the lovely little pearl buttons which have been used on gloves are placed on sleeves and collars.

I must also emphasize the fashion of combining materials which I see on all dresses. The heavy material is on the sleeves and the light material is on the rest of the dress.

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About 300 women, members of Philanthropy, attended an Easter luncheon and entertainment on Monday at 163 West Ninety-seventh street for the benefit of the soldiers at Camp Upton. The entertainment was furnished by ten small members of the Stage Children's Fund. A patriotic address was delivered by the president, Mrs. Sophia N. Loebinger. Mrs. Rose Bayersdorf was chairman of the luncheon committee and the patronesses included Mrs. Charles Young, Mrs. Robert E. Dunlop, Mrs. L. Anderson, Mrs. L. D. Rothchild, Mrs. L. Wallace, Mrs. B. Steindler, Mrs. Harris, Mrs. Thomas Wallace, Mrs. Flora McFarland and Mrs. Bertina Luck. Edwin G. Wallace, the thirteen-year-old aviator, spoke.

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A RESOURCEFUL WIDOW. Why is it that when one woman is left alone and cannot be of any help to herself, and the another woman, with about the same training will turn to and make a comfortable living for herself—to say nothing of a name? I know one woman who was left with absolutely nothing. Even the house in which she lived was rented—but there was a little furniture.

So, after it was all over and she sat in the pretty furnished parlor all alone, with the future to face and nothing to face it with but a large amount of courage—she hadn't much time to mope. She had to think, and to think hard and fast. The rent was coming due all too soon. So she decided to capitalize her own talent—dancing. She sent notes to all her friends and their friends. She stripped the parlors of all but necessary furniture. She had a hard harvest floor. Answers to her notes came in. Those who refused did so regretfully, because, as they explained it, it was so hard to get good help and they just couldn't leave the children. This started another train of thought. Why not dancing classes at night, and a high class employment bureau in the daytime? You will see that neither of these two occupations called for any special outfit of money.

This little woman asked a good price both for her dancing lessons and for her services in securing good servants. Soon she found that she could employ an assistant for the employment end, keeping, however, a close personal touch. But you see she now had time to go about and see the new dancing and the dancers. Naturally she danced herself at one or two of these public places, and the high class employment bureau was established. When one of the big musical shows opened last fall she was offered an excellent chance, and all but walked away with the honors of the show.

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Some of the chiffon frocks have a queer little puff at the back of the waist line which falls over the sash like an Eton jacket. When it is introduced it is only in the back and is not seen in the front.

Though the light shoulders are still here they are ameliorated by little cape collars, in several tiers; even on dresses of the thinnest materials we see these little cape collars. If of a colored organdy generally a white binding finishes them to form a contrast.

Summing up my observations I find that sleeves are shorter; so are skirts, which are also narrower, except in what is called the all purpose dress. In these we are allowed enough material for comfort and freedom of movement. Chemise yokes, panel fronts and backs, deep, deep hem, frills and puffs and all the new little details of ribbons and snatches, here we have the pronounced features of the summer styles.

Clubwomen Keeping Busy

Continued from Second Page.

Champ Clark, Miss Sarah Field Split, Miss Clara Spencer and Mrs. St. Clair Stobart and Major Norman Thwaites of the Fourth Royal Irish Dragoon Guards. At St. Stephen's Protestant Episcopal Church in West Sixty-ninth street just east of Broadway the sixth annual convention of the American Criticism Society will be held at 4 o'clock this afternoon. The Rev. Cyrus Townsend Brady, D.D., chairman of the association, will read the ritual on the occasion.

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The Riverside Castle Club, Mrs. William H. Smith, president, held its regular social and dance recently at the Hotel Marlborough. At the conclusion of the dance a birthday supper was given to Eugene Roberts, one of the honorary members of the club. The hostess was Miss Norma Drew.

The New York chapter of the Trinity College Alumni Association gave a bridge party recently at the Hotel Marlborough for the benefit of the Knights of Columbus War Fund. Hereafter the chapter of the order will be held at the interest of the college in Washington, but it decided to help the war work this season instead. The officers and chairman of the various committees are: Miss Carolyn H. Kerwin, Miss Jeanette Kelly, Miss R. A. Patterson and Miss Miriam A. Green, president of the New York chapter; Miss Katherine O'Donnell, vice-president; Miss Alice Johnson, secretary; and Miss Carolyn H. Kerwin, treasurer.

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The Riverside Castle Club, Mrs. William H. Smith, president, held its regular social and dance recently at the Hotel Marlborough. At the conclusion of the dance a birthday supper was given to Eugene Roberts, one of the honorary members of the club. The hostess was Miss Norma Drew.

The New York chapter of the Trinity College Alumni Association gave a bridge party recently at the Hotel Marlborough for the benefit of the Knights of Columbus War Fund. Hereafter the chapter of the order will be held at the interest of the college in Washington, but it decided to help the war work this season instead. The officers and chairman of the various committees are: Miss Carolyn H. Kerwin, Miss Jeanette Kelly, Miss R. A. Patterson and Miss Miriam A. Green, president of the New York chapter; Miss Katherine O'Donnell, vice-president; Miss Alice Johnson, secretary; and Miss Carolyn H. Kerwin, treasurer.

A RESOURCEFUL WIDOW. Why is it that when one woman is left alone and cannot be of any help to herself, and the another woman, with about the same training will turn to and make a comfortable living for herself—to say nothing of a name? I know one woman who was left with absolutely nothing. Even the house in which she lived was rented—but there was a little furniture.

So, after it was all over and she sat in the pretty furnished parlor all alone, with the future to face and nothing to face it with but a large amount of courage—she hadn't much time to mope. She had to think, and to think hard and fast. The rent was coming due all too soon. So she decided to capitalize her own talent—dancing. She sent notes to all her friends and their friends. She stripped the parlors of all but necessary furniture. She had a hard harvest floor. Answers to her notes came in. Those who refused did so regretfully, because, as they explained it, it was so hard to get good help and they just couldn't leave the children. This started another train of thought. Why not dancing classes at night, and a high class employment bureau in the daytime? You will see that neither of these two occupations called for any special outfit of money.

This little woman asked a good price both for her dancing lessons and for her services in securing good servants. Soon she found that she could employ an assistant for the employment end, keeping, however, a close personal touch. But you see she now had time to go about and see the new dancing and the dancers. Naturally she danced herself at one or two of these public places, and the high class employment bureau was established. When one of the big musical shows opened last fall she was offered an excellent chance, and all but walked away with the honors of the show.